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COLLEGE PROGRAMS IN FRESHMAN COMPOSITION.

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THE ASSOCIATION OF DEPARTMENTS OF ENGLISH COLLECTED INFORMATION FROM DIRECTORS OF FRESHMAN ENGLISH FOR A REPORT ON COLLEGE PROGRAMS IN FRESHMAN COMPOSITION. THE FIRST SECTION OF THE REPORT, A DISCUSSION OF TRENDS IN FRESHMAN COMPOSITION, INDICATES THAT LINGUISTICS AND THE STUDY OF LANGUAGE HAVE NOT BECOME A PART OF THE FRESHMAN ENGLISH CURRICULUM. THE MAJOR PORTION OF THE REPORT CONSISTS OF A SURVEY OF CURRENT PRACTICES IN 66 INSTITUTIONS. TYPES OF COMPOSITION PROGRAMS METHODS OF TEACHING WRITING, THE ELEMINATION OF COMPOSITION COURSES, AS WELL AS GRADING, WRITING ASSIGNMENTS, AND VARIOUS METHODS OF ORGANIZING CLASSES ARE DISCUSSED. APPENDIXES PROVIDE DETAILED INFORMATION ON THE GRADUATE ASSOCIATE PROGRAM AT DUQUESNE UNIVERSITY AND ON COMPOSITION PROGRAMS AT JUNIATA COLLEGE, ELMIRA COLLEGE, KALAMAZOO COLLEGE, WASHINGTON UNIVERSITY, AND THE STATE UNIVERSITY OF NEW YORK AT BUFFALO. (BN)

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COLLEGE PROGRAMS IN FRESHMAN COMPOSITION

Bonnie E. Nelson

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INTRODUCTION

Virtually all college students must take freshman English. In a preliminary report on his study of undergraduate English programs, Thomas Wilcox noted that although the amount of required freshman English has been reduced in "about 10% of our colleges and universities . . . ,[1] 93% require at least a term of all students and 78% require a second term." Statistics at Indiana University, for example, reveal that of the 8,457 undergraduate students, 5,952 were enrolled in freshman English courses in 1967-1968--2,484 in Elementary Composition and 3,468 in Freshman Literature.[2]

As the largest single component of the undergraduate curriculum, freshman English has ramifications only less diverse than the variety of forms which the course assumes from one campus to the next. Recently the issue of freshman English has been expanded to include a questioning of its existence. In a speech to the Association of Departments of English (December 1967), Dean William Buckler, Washington Square College (New York University) argued that "too many chairmen of English departments have compromised their departments on the issue of freshman English" and urged the colleges to "get out of the whole business" and to "turn [their] attention to the more essential matter of literature."[3] The general attitude of chairmen and directors of composition, however, seems to be "Let's improve" rather than "Let's abolish."

This study provides current information about the nature and direction of freshman composition programs. A similar study of a select number of freshman literature programs will be conducted this fall.

BASIS OF THE STUDY

What is being taught in the freshman composition course, and what are the professed purposes of the course? What trends and innovations can be identified? To consider these questions and other issues, the Association of Departments of English requested syllabi and course descriptions from directors of freshman composition in a selected sample of 200 colleges and universities. Response (between February and March 1968) from 66 institutions--33 universities, 18 four-year colleges, and 15 junior colleges--provides a total of 126 individual course descriptions. The junior colleges are not adequately represented, but, except for technical institutions, the colleges and universities participating in this study are a fairly representative cross section of four-year institutions. The list includes public and private universities, state colleges, teachers colleges, co-ed liberal arts colleges, and liberal arts colleges for men and women only. Eleven are located in the Southeast, 17 in the Northeast, 26 in the Midwest, and 12 in the West and Far West.

[1] Thomas W. Wilcox, "The Study of Undergraduate English Programs: Some Preliminary Findings," CE, XXIX (March 1968), 446. The full report will be published in 1969.

[2] "Newsletter," English Department, Indiana University (May 1968), 144.

[3] ADE Bulletin, No. 16 (February 1968), 6-9. TE 500 054, MF $0.25, HC $0.48.

There are obvious limitations to the information presented in this study. 1) Trends are difficult to find on the basis of a one-year sample. Ironically, one director frequently describes an innovative program which another director happily announces that he is abandoning. 2) The amount of material submitted by departments varies greatly. While some institutions sent one mimeographed page, others, such as Duquesne University and the State University of New York at Buffalo, contributed more than 50 pages each. 3) The major limitation is the syllabus, itself, which, as every teacher knows, may not describe accurately the course actually being taught. When annotated by department chairmen or directors of composition and supplemented by teacher's guides, committee reports, and discussions of pertinent issues, the information can help to describe the current status of freshman composition in a variety of American colleges and universities.

A survey of trends in freshman composition based on information collected for the study and on recent articles is followed in this report by more detailed descriptions of current practices in 66 institutions. Albert Kitzhaber's Themes, Theories, and Therapy: The Teaching of Writing in College (1963) provides the basic reference for comparison or contrast with the situation in 1967-68

This report and the information gathered for it are available from the Educational Resources Information Center.[4]

TRENDS IN THE STUDY

The following statements of purpose issued for eight introductory courses illustrate how local circumstances and differing notions of how writing ought to be taught influence the purpose, content, and organization of these courses:

1. University of Alabama

Since English programs are supposed to deal with language, composition, and literature, our freshman course is planned to provide instruction in all three, but the main emphasis will be upon composition. During the first semester the essays about language will provide material for the students' own writing and will also acquaint them with some basic principles of language. After studying the nature and structure of language during the first semester and learning from this study what kinds of diction and sentence structures are available to them, the students will progress during the second semester to the reading of literature, from which they should gain some awareness of the effects that can be achieved through the careful choice and control of language. As during the first semester, the readings will provide material for the students' own writing and will introduce them to the criticism of literature.

4. All articles available through ERIC are identified in the footnotes by "TE" or "ED" numbers which must be given when ordering documents from: ERIC Document Reproduction Service (EDRS), The National Cash Register Co., Box 2206, Rockville, Md. 20852. The price in microfiche (MF) or hard copy (HC) is listed for each ERIC document. For additional information write: English Eric, Modern Language Association, 62 Fifth Avenue, New York, N. Y. 10011.

2. John Carroll University

The primary purpose of English is to enable the student to write clear, graceful, and effective expository prose. The ability to write this way implies a knowledge of the mechanics of writing and the rules of rhetoric, but neither mechanics nor rules should be ends in themselves. In accordance with this simple purpose we have chosen simple books, The Elements of Style and Guide to Rapid Revision, that we believe will help the student to assimilate the means of achieving effective style. This course does not assume to teach the student all the aspects of writing he may not have learned in secondary school. It is designed to teach the substantial points of rhetoric and so enable him to develop his own effective style.

3. Purdue University

(part of a two course sequence in directed expository writing)

This course emphasizes the organization of the expository theme based on your own experience. You will learn to isolate and describe the individual experience and to compare and contrast it with other experiences. You will also study and write about some relationships between experience and language and between experience and ideas.

4. University of Tulsa

The Freshman program is a two semester sequence (two courses, three hours each) almost exclusively concerned with composition. We are able to presume a level of proficiency and go on from there to teach matters beyond correctness--style rather than simply writing. Our feeling here is that for too long Freshman English has aimed low and not surprisingly undershot its mark. In the past we had always used the handbook-or-rhetoric-with-anthology approach. The prevailing complaint from everyone has been that the handbook is not a text at all, but a reference book; and that the rhetoric concentrates too exclusively on larger matters, neglecting style at the word and sentence level (which is, of course, where style largely resides). And the criticism of both handbook and rhetoric has been that they speak of style as if it were nothing more than simple correctness--but style is something beyond correctness, a matter of making the most effective choice between several correct alternatives

5. Southern Illinois University, Edwardsville Campus

GSD 101b has a dual purpose: it serves as an introduction to the genre of drama, and it also serves as a course in freshman composition, particularly the preparation of a research paper. Thus, when a student successfully completes the course, he should have a rudimentary knowledge of the elements which make up the art of drama, plus a working acquaintance with a substantial number of plays, and he should have demonstrated that he can write a coherent, mechanically passable research paper of approximately 1250 words.

6. University of Southern California

There are many different ways to approach the problem of learning how to write more effectively. In this one-semester English 101 required course, the English Composition Committee has deemed it both wise and practical to have you concentrate on the practice of writing, as done both by professional writers and by you yourself, rather than on the subject matters of philosophy, literature, sociology, politics, current events, or what have you. Your attention throughout the course will be centered on techniques of writing and on how the English language works. Although you will be reading and analyzing a variety of topics and styles, the aim will be always to increase your awareness of technique and language subtleties, and of the necessity for clear thinking. No one can teach you to write well in one semester, but we have found that carefully supervised practice can help you develop and maintain effective writing skills.

7. Ohio State University

The primary purpose of English 101 is to improve the students' skill in writing expository prose; the secondary--and ancillary--purpose of the course is to improve the students' skill in reading. This statement of objectives suggests that we regard English 101 as a "skills course." a "service course." In a very real sense, English 101 is that kind of course; the English Department is responding to the plea from parents, from the business community, and from the various colleges that we teach students how to write. But perhaps we can take a larger, a nobler view of our function. By teaching students "how to write," we are also making a contribution to their liberal education.

8. Marquette University

The aim of English 1 is to develop in the student a skill in the reading, analysis, appreciation and evaluation of two literary types (the short story and the novel) and also the skill of writing clear and effective expository prose which in content and form is considered at the level expected of a college student. No regular class time is devoted to grammar, punctuation, or any other mechanics; any student with difficulties in these areas is responsible for reviewing and learning the material. All writing assignments are related to the literature and reading done in the course, but include such basic kinds of development as comparison and contrast, classification and division, cause and effect. The aim is to have the rhetorical pattern used in an assignment grow from the problem to be solved.

Despite the elimination of freshman composition in nine institutions, there is ample evidence that composition courses are here to stay.[5] While some departments require composition only in the freshman year, others require it in the freshman, sophomore, and junior years. Almost all the programs have been recently revised, but amidst the insistence on revision, innovation, and upgrading, there is much confusion and a bewildering diversity of theories about how writing should be taught. One syllabus, for example, states that one purpose of the course is to teach writing but considers the aims of the course "perfectly realized" if the student develops an appreciation for literature.

Emerging from the confusion, however, are three major concepts of the composition course, supported by practical, "old liberal," and "new liberal" arguments.

The practical or "service" concept argues that the course remedies poor high school training and provides needed instruction to students whose lack of writing skills will hamper them in all courses. If the student does not eventually improve, the fault lies with the English department.[6] The practical concept is still predominant, for example, at the University of Mississippi. Consisting of a review of the fundamentals of grammar, usage, punctuation, and mechanics, as well as some spelling drill and vocabulary work, reading and analyzing, work with paragraph organization and development, and training in the organization and writing of themes, the one-semester course provides a

[5]Composition courses have been eliminated at Antioch College, Baker University, Clark University, Elmira College, Emory University, Juniata College, University of Maryland, Swarthmore College, and Tulane University.

[6]Albert R. Kitzhaber, Themes, Theories, and Therapy: The Teaching of Writing in College (New York, 1963), p. 2. TE 500 137, available only in MF for $0.75.

review of the student's high school training in English and prepares him for a second-semester course consisting of expository writing and an introduction to literature. Five of the 66 institutions adhere to this practical concept, but the majority emphasize a second argument--the liberalizing experiences of freshman composition.

What Kitzhaber called the "liberal" concept might now be called the "old liberal" concept.[7] According to this view, the primary purpose of the course is to teach fundamental principles of clear thinking and effective writing and to provide opportunities for the student to improve his skills in these areas. Ideally, courses in all departments should foster this aim. Antioch College expressed the "old liberal" concept of the composition course in 1960 when there was agreement "that everyone had a stake in fostering clear and persuasive writing in students." Forthwith the Department of English became the Department of Literature. Special provisions were made for students who failed the initial essay test, but, for all practical purposes, freshman composition ceased to exist and became part of all courses. Each teacher was expected to demand competent writing, and any student found wanting was reported to the registrar and required to work with a tutor. A more typical example of the "old liberal" concept is Kansas State University's English Composition 2, which emphasises forms of discourse, and begins with "a unit on summary and paraphrase and moves on to discussion and exercise in interpretation, argumentation, and narration." The research paper has been replaced by a synthesis paper which teaches the student "to synthesize ideas from one or several sources into a meaningful generalization amply supported by facts." Narrative technique rather than literary genre is emphasized.

The "new liberal" concept of the composition course emphasizes both the student's "growth in imaginative, intellectual and linguistic power" and "the process involved in such everyday activities as talking and thinking things over:"[8]

> This view places language at the center of human existence and experience, and it places the imaginative (creative or symbolizing) rather than the logical (signifying or communicating) faculty at the center of linguistic life and growth.[9]

It follows from this argument that the English curriculum should be constructed for emphasis on "the primacy of creativity and imagination." Put another way, "every English course should become a course in imaginative reading and creative composition."[10]

[7] Kitzhaber, 2-3

[8] John Dixon, Growth Through English: A Report Based on the Dartmouth Seminar 1966 (Reading: England, 1967), 4.

[9] James E. Miller, Jr., "Literature in the Revitalized Curriculum," The Bulletin of The National Association of Secondary School Principals, LI (April 1967), 29.

[10] Miller, 30.

The much publicized "Voice Project" at Stanford University is an example of the "new liberal" approach.[11] In this experiment writing is taught, not through rhetorical techniques, but through helping the student discover and develop his own writing "voice" and a personal or identifiable prose, whether the writing be creative or expository. Two composition directors in this study suggest that instructional emphasis should be placed on "voice." At the State University of Buffalo, a course emphasizing voice begins with "a critical examination of the various media which shape so many of our responses to 'life'." Some work will be done with fiction, drama, and poetry, but "the goal will always be to find and develop our own individual voices. We want to create our own environment rather than respond to one that has been created for us."

The "new liberal" concept--evident in discussions at the Dartmouth Seminar and in some schools and curriculum study centers sponsored by the Office of Education--has influenced few departments of English. Kitzhaber projected that in 1968 many colleges and universities would feel the influence of language study in the schools and be forced either to up-date and reassess their own courses or to "convert the freshman composition course into one in literature with, as they will hasten to say, 'required assignments in writing'."[12] It was more probable, said Kitzhaber in 1963, that college English departments would not revise courses or prepare for changes in the English curriculum of the schools:[13]

> Instead college English departments seem increasingly willing to abandon the responsibility for giving systematic instruction in composition just as soon as a majority of entering freshmen show themselves able to observe a minimum standard of correctness in written English--as though mere correctness were all that one should teach in a composition course, as though correct writing were necessarily the same as good writing.[14]

[11] John Hawkes, An Experiment in Teaching Writing to College Freshmen: Voice Project, Office of Education (Stanford University, Calif.), October 1967 TE 500 064, MF $1.50, HC $14.20.

[12] Kitzhaber, 13.

[13] If there is a trend toward the establishment of a literature-centered freshman English program in the four-year college and university, it may well be because of the changing nature of the student population in these institutions. The population of four-year colleges will be increasingly influenced by the growing number of junior and community colleges. These colleges, emerging at the rate of approximately 65 a year, are also a major influence on the freshman English program throughout the United States. As the two-year college designs curriculums for the vocational and adult student as well as for the transfer student, it experiments more readily with new technologies and new approaches to the teaching of language, literature, and composition. ERIC has already planned to study the freshman English program in the two-year college in the fall of 1968.

[14] Kitzhaber, 98-99.

Kitzhaber's predictions may well be coming true. Colleges are making little visible effort to adjust to changes in the English curriculum of the schools. With few exceptions, "study of language," "linguistics," etc., are not mentioned in the syllabi of this study.[15] Instead the trend is either to continue the emphasis on "old liberal" and content-centered courses or to eliminate and reduce the composition course. Nevertheless, it is encouraging to see evidence that many of the 66 institutions are aware of problems and the need for a new direction. The following section describes briefly the kinds of changes and innovations occurring.

INDIVIDUAL PROGRAMS

1. TYPES OF COMPOSITION PROGRAMS

Analysis of the syllabi indicates that three types of composition programs predominate among the institutions participating in this study: 25% of the courses described are literature-centered, 37% are rhetoric-centered, and 38% are rhetoric- and literature-centered. One school emphasizes the study of language, and five schools (three of which are junior colleges) offer communications courses. The three predominant types of courses are defined[16] in the "Workshop Reports" of College Composition and Communication, October 1966.

The syllabi for the rhetoric-and literature-centered courses often contain warnings that teachers should "beware" lest they be lured away from their main objectives by the "siren song and lotus fruit of literature." With only two exceptions none of the syllabi or teacher's guides suggests ways in which literature may be used to teach composition. However, there are frequently general statements to the effect that students can learn from prose analysis how to write better and/or that the literature supplies content for student themes.

2. METHODS OF TEACHING WRITING

Similar statements about the relation between literature and writing have also been made by editors of essay anthologies. In a study of the nature and utility of types of essay anthologies designed for freshman composition courses (1968), Donald Stewart states:

[15]This finding is confirmed by Harrison Hoblitzelle in "A Study of Freshman English: An Informal Summary," CE, XXVIII (May 1967), 596-600. TE 500 073, MF $0.25, HC $0.28. This study also indicates that structural linguistics and generative grammar "are even further from making an impact on the freshman course" (597).

[16]The term "rhetoric" is difficult and the source of much confusion. In this report rhetoric is "the art of discovering and choosing from the available means of developing subject matter, organizing the results, and expressing them so that the whole composition will effect the writer's purpose in his chosen audience." Quoted with permission of The National Council of Teachers of English from "Workshop Reports," CCC, XVI (October 1966), 176. For a brief history of rhetoric as a discipline and a discussion of its new directions see Edward P. J. Corbett, "What is Being Revived," CCC, XVIII (October 1967), 166-172. TE 500 144, MF $0.25 HC $0.36.

> It is clear that in their 88-year history, the kind of anthologies I have been studying have offered most consistently the pedagogic rationale that the imitation or analysis or both of prose models has been the heart and core of their utility in written composition.[17]

Stewart believes that teachers of composition have ceased to examine their conviction that the imitation of prose models or critical analysis of essays is the most effective method of teaching composition. Nor are teachers aware of "some very basic fallacies" in this method which assumes a similarity between the act of analysis ("the picking apart of a thing") and the act of writing ("a synthesizing activity").[18] Stewart quotes Gordon Rohman and Albert Wleck's conviction that because we have failed to make the needed distinction between writing and "thinking-as-discovery," we mistakenly believe that we've taught students how to write when we train them how to recognize good prose. But, in fact, all we have done "is to give them standards to judge the goodness or badness of their finished effort."[19] In addition, Research in Written Composition indicates "that no meaningful studies of the effect of studying prose models on written composition have yet been done."[20]

At Concordia College instructors have found that essays are not adequate as the basis for writing assignments: "We believe the English instructors do a better job by teaching composition and rhetorical principles through literature than they would through essays in religion, sociology, history, etc." Wake Forest University reached similar conclusions and replaced its collections of essays with More's Utopia, Twain's A Connecticut Yankee in King Arthur's Court, Plato's The Republic, Homer's Odyssey, and Camus's The Plaque.

To integrate reading and writing assigments instructors frequently use student themes as models of good and poor writing. In Teaching Writing Through Student's Writing: A Method for Instructors of Composition (1967), Robert Allen explains how he uses this method in his class at the University of Illinois, Urbana.[21] Because the course is textless and the immediate objective is to promote students' awareness of their own writing, the semester is organized around what students write, not what they read or models which they ought to imitate. The course is

[17]Donald C. Stewart, Essays, Analysis, and--Better Writing, 1968. TE 500 068, MF $0.50, HC $5.12.

[18]Stewart, 112.

[19]Prewriting: The Construction and Application of Models for Concept Writing, U. S. Department of Health Education and Welfare Cooperative Research Project 2194 (East Lansing, 1964), 17.

[20]Richard Braddock, Richard Lloyd-Jones, and Lowell Schoer (Champaign, 1963) as quoted by Stewart (113).

[21]Robert Allen, 1967. TE 500 053, MF $.50 HC $2.72. The major portion of this report, "Notes on Teaching Representative Assignments," consists of samples of the students' writings, the teacher's comments, sheets and strategems used in class, and an account of class activity.

arranged so that the students begin writing on a broad topic, for example, "Culture." Then they write on such specific topics as taste, custom, and convention. At the end of the semester they write again on the original broad topic. With this arrangement class discussions and written exercises converge on a central theme and provide a chance for the student to hear contrasting points of view and thereby realize the complexity of what he is trying to say.

3. COMPOSITION COURSES ELIMINATED

Nine institutions have eliminated the required freshman composition course, and one is planning to do so next year. However, many of these institutions have not abandoned responsibility for supervised instruction in writing. Antioch College and Juniata College have made arrangements for conferences between special tutors or advisors and students deficient in writing skills. Clark University offers an elective course in expository writing. Baker University's Humanities Core and Elmira College's Liberal Studies Program have maintained skill in writing as a subsidiary goal of the program.

Swarthmore College, Emory University, Tulane University, and the University of Maryland have entirely replaced freshman composition with a course in literature. While Tulane reduced its composition requirement on the assumption that the "vast majority of entering students are now literate," the faculty at the University of Maryland concluded that the vast majority of students do not benefit from a composition course. Freshmen need guidance and practice in writing but, "a formal composition course given to all freshmen is not the most effective way to meet those needs":

> At the core of the problem lies the nature of composition courses. Most employ some sort of anthology of essays on a variety of topics--essays which are to serve as models for student writing and as stimuli for student thinking. Such anthologies, however, preclude any coherent subject matter in the courses. Because the courses lack subject matter about which to write, the students have nothing to write about, and they lack motivation. Because students fail to grasp the relationship between writing and communicating ideas, composition becomes for them an end in itself rather than a means to an end.
>
> Attempts to provide subject matter for composition courses, either by using a collection of essays centered around a theme or by employing anthologies of literature, are also unsatisfactory. Students are forced to consider rhetorical principles one day and to discuss ideas or literary forms the next. By trying to do two things at once, the course fails to do either one properly.
>
> Also, students approach traditional composition courses with dislike and fear--both for the courses themselves and for the English departments. Their work in composition (and their future relationships with literature) necessarily suffer (University of Maryland).

4. VERTICAL COMPOSITION COURSES

While some colleges are eliminating freshman composition, others are requiring it beyond the freshman year. Portland Community College reports that "many northwest four-year colleges are instituting a vertical composition program," and because of this trend they are currently evaluating this type of instruction. Of the institutions participating in this study, vertical composition courses have been established at Culver-Stockton College and at Central Washington State College, which requires a quarter of composition for the first three years. In an article for College English (1966), Keith Rinehart describes the genesis and operation of the vertical system established in 1957 at Central Washington State College. According to him, both faculty and administration are pleased with this arrangement which requires half as many sections of composition and has led to an average saving of 30% in total English faculty (composition, language, and literature). Also "it was thought desirable to extend composition well into the college career-- writing not being a subject to finish and forget, and perhaps later regret."[22]

5. GRADING

According to Wilcox's study the popularity of pass-fail courses is increasing.[23] Three institutions in this study have pass-fail composition courses. The State University of New York at Buffalo, which recently inaugurated this method of grading in 15 different freshman composition courses, reports that under the pass-fail system the number of "F's" remains the same. However, there is division among both students and faculty about this innovation. According to Taylor Stoehr, Director of Freshman English, "the actual effects of the pass-fail system probably boil down to a few tendencies, advantageous and disadvantageous."

The use of tape recorders to grade themes is an innovation reported to make correction of themes more meaningful.[24] The instructor makes comments on a dictation belt which the student later listens to on a playback machine in the library. Pauline Toland of Colby Community Junior College concludes that this method is "quite time-consuming but extremely rewarding."[25]

Another grading innovation reported is the Grade Graphic Folder used at Southern Illinois University, Edwardsville. The theme folder contains a chart of the types of errors made and a section for extended comments on each theme. The folder supposedly enables the teacher tc tell at a glance why the student failed, if and in what way

[22]"Round Table: The English Composition Sequence: Vertical Style," CE, XXVII (January 1966), 316.

[23]A pass-fail freshman year is incorporated in the design for a new College of Humanities and Social Sciences at Carnegie-Mellon: Building from Strength: A New College for Carnegie-Mellon University, Pittsburgh, 1967. TE 500 071, MF $0.50, HC $2.69.

[24]For a brief discussion of this trend see, Calvin B. T. Lee, Improving College Teaching: Inquiry and Quest (Washington, D.C., 1967), 228-229.

[25]Her conclusion is confirmed by a study conducted at Bard College: Harold Hodgkinson, et. al., "Bard Corrects Freshman Themes on Tape," AAHE College and University Bulletin, XX (March 1968), 2-3. TE 500 069, MF $0.25, HC $0.16.

he is improving, etc.[26]

Many of the syllabi and student guides discuss grading at length. Frequently, well-marked examples of "A" through "F" themes are provided for students and teachers. Although Muscatine states that "the university will have to reject much of the prison routine of examining and grading," the consensus in this report is that grading is an important activity which the department usually insists will be more uniform if teachers follow the examples and guidelines provided.[27] Controversy over how to mark themes does exist. While one institution insists on detailed, abbreviated grading symbols, another insititution questions their value.

6. WRITING ASSIGNMENTS

Related to the problem of grading and student writing is the nature of the writing assignment itself. Studies conducted by five directors of composition reveal that many writing assignments are not specific enough about either subject matter or methods of development. Assignments such as "What I did last Summer" or "Why I am a Democrat (Episcopalian)" lead in the first example to "episodic summaries with no real focus and [in] the second to uninformed moralizing." According to information given instructors at the University of North Carolina, these poor topics invite the student to "lapse into a kind of program rhetoric which precludes critical thinking." The general, open-ended essay question which may be used to test knowledge in a literature course can lead to disaster in a composition course. Kitzhaber, in fact, suggests that composition teachers may not be making the necessary distinction between testing and teaching, between the questions appropriate to the composition course and those appropriate to the literature course.[28]

7. LECTURE TUTORIAL, CORRESPONDENCE TUTORIAL, TV INSTRUCTION, AND RESIDENCE HALL INSTRUCTION

Although three institutions use television as a part of large group instruction, none provides an analysis of the success or failure of TV instruction. TV is usually incorporated in a lecture-tutorial arrangement where large groups receive instruction by TV lectures for one or two class periods a week and then meet in smaller groups for the remaining class periods. Concordia College reports that the amount of TV lecture coverage will be reduced to one third of the total class time this fall.

The lecture-tutorial arrangements without the TV have been established at five institutions.[29] A variation of this method is the Tutorial Composition course at Colby Community Junior College. The class of about 28 students meets together for the first two weeks and is then divided into discussion groups of five to seven students each.

[26] This folder may be ordered from School Aid Co., Box 123, Danville, Ill. 61832.

[27] Charles Muscatine, "The Role of the University in Society," Duke Alumni Register (June 1967), 21.

[28] Kitzhaber, 55.

[29] For a study of this method as well as team teaching see Rex S. Burns and Robert C. Jones, Two Experimental Approaches to Freshman Composition--Lecture-Turtorial and Team Teaching, 1967. TE 500 044, MF $0.25, HC $0.60.

> Each group will be investigating a different area of information at any given time so as to facilitate acquisition of material. The discussion groups will each meet with the instructor once a week to discuss their reading and progress; the rest of the week will be spent in individual investigation. Individuals are encouraged to set up appointments with the instructor as they need help.

The correspondence-tutorial method at the University of Kansas was the subject of a study financed by the U. S. Office of Education. John R. Willingham reports that this pilot project in the combining of university correspondence methods with resident courses in freshman composition was conducted with the aim of devising a more challenging and flexible system for teaching composition, effecting economy in classroom space, and tapping pools of unused talent in the community as lay-readers of themes.[30] A prime goal was to determine whether or not the three-hour-a-week lecture-discussion method is a significant variable in the teaching of composition. Three groups studied were (1) the "correspondence-tutorial" group who enrolled in the correspondence equivalent of the resident freshman composition course and attended a weekly evening meeting for one hour; (2) the "traditional-control" group selected from among students regularly enrolled in the required freshman composition course, and (3) the "exempt-control" group consisting of students excused from first-semester freshman composition requirements. Tests administered to the three groups at the beginning and end of the semester and papers from all groups were evaluated and compared. Because no significant differences were found among the three groups, Mr. Willingham concluded that the "correspondence-tutorial" method of teaching freshman composition at a large state university is feasible, especially if increasing enrollments make the traditional method impractical.

Three colleges in this study have made arrangements for residence hall instruction. At Kalamazoo college one teacher explains that class meetings in the dormitory bring together dormitory life with academic work and help create a closer, more informal group than is ordinarily found on the campus. At Elmira College most of the sections in the Liberal Studies Program meet in lounges, recreation rooms, and faculty offices; since the faculty member "will usually be in the role of preceptor or co-learner, the teacher-at-the-front classroom will have no special benefit."[31]

[30]John R. Willingham, A "Correspondence-Tutorial" Method of Teaching Freshman College Composition, U. S. Office of Education, 1967. TE 500 010, MF $0.25, HC $2.12.

[31]For a brief discussion of residence hall instruction see Improving College Teaching, 191-92.

APPENDIX A

The English Conference Program at
Juniata College, Huntingdon, Pa. Spring 1967

HE PROGRAM OF ENGLISH CONFERENCE

Guidance in developing the skills of written composition is provided through the English onference program. This is a unique feature in the educational program of Juniata College, one hich has not only been found effective but which has also attracted attention in the educational ield.

There are two principal parts of the program:

(1) The student writes a series of papers within the framework of regular courses. These papers are assigned, read and graded by the instructors in these courses.

(2) The student is assigned an English Conference adviser (other than any of his instructors), with whom he meets in a half-hour private conference once every two weeks. At these conferences the adviser and the student review the papers which have been returned to the student during the preceding two weeks, identifying the errors and working out ways for improvement.

(3) During the first semester, the conferences are supplemented by a few lectures in rhetoric and special assignments. Students with particular difficulties are assigned additional conferences with a special tutor, and students who have not achieved competency after their first or second semester are advised to take designated courses which will assure them of continued practice in writing. Each student is required to work under supervision until he can demonstrate a reasonable facility in written English.

When a student reaches the point where he is habitually correct and reasonably fluent, hen he is certified to the Registrar's Office as having met the requirement of "competence" n English. The award of competence can be made at the end of any one of the first four terms n college. Any student not declared competent by the end of the fourth semester is ineligible o proceed further in college.

The decision on competence is made by the Department of English on the recommendation of he Committee of English Conference advisers. The advisers read representative papers of each tudent and also select final examinations as a basis of judgment.

Although competence must be obtained early in the student's college career, an emphasis n frequent and adequate writing continues until the day of graduation. Competence is a raduation requirement, but carries no credit hours.

This is the basic plan. We have no "Freshman English" course as such. This is my first year as director, and all seems to be going well. If you wish any further information let me know.

Jack Troy

POSITION PAPER ON THE LIBERAL STUDIES PROGRAM

Baird W. Whitlock
Director, Liberal Studies

The Liberal Studies Program of the Freshman year at Elmira College has been designed to meet the needs of five different problems: how to prepare a student best for the years of undergraduate and graduate study; how to introduce the student quickly to the difference between high school and college work; how to make the freshman year as interesting and evocative as possible (and, as a side effect, cut down on the problem of transfer, which is always a difficulty at a woman's college); how to give a student an experience in different fields of inquiry without taking up so many unit hours in requirements that both her major area of interest and her ability to range among meaningful electives are hampered; how to give the student the opportunity and guidance to gain the skills of writing and speaking that are central to a college education; and how to become accustomed to and prepared for the strong emphasis on independent study which is central to the college's educational policy? From the standpoint of the faculty involved, the major difficulty raised by the program is one of ranging across a number of fields of inquiry. The usual general humanities program has always suffered by the faculty's feeling that they have had to try to become experts in fields other than those of their special interest and training. At Elmira we have sought to answer this difficulty by limiting severely the number of specific texts in common and by giving the faculty a free hand in developing the nature of the specific section of the program under his guidance. As a staff we have also acknowledged that the faculty member's role in this program is more that of the preceptor, often of the co-learner, than it is of the authoritarian teacher.

The freshman class is divided, before its arrival, into sections of fifteen students, most of whom will be residing in the same residence hall. As the assignment to residence halls is based on random selection, so will be the assignment to individual sections. The freshman class arrives on campus a week before the upper classes so that the Liberal Studies Program part of their schedule can be begun before the usual all-college activities start at the beginning of the year. As the preceptor of the individual section is also the advisor to his fifteen students for at least the duration of the freshman year, most of the initial advising, and all of the freshman registration, can be accomplished before the arrival of the upper classes. During the initial week many of the faculty in the program will be eating meals at the college and spending evenings in the residence hall lounges in order to establish a pattern of serious academic discussion outside of the classroom and in the normal living areas of the college. After-dinner coffee hours in the residence halls also will help to reduce some of the usual hectic rush and provide a place for serious and intelligent conversation.

In order to break the usual pattern and attitude towards classes, almost all of the sections of the Liberal Studies Program will meet in lounges, rec rooms and faculty offices around the campus. As the sections will be discussion groups rather than lecture classes, the usual dependence on the blackboard will be less, and as the faculty member will usually be in the role of preceptor or co-learner, the teacher-at-the-front classroom will have no special benefit. Nor are the classes for Liberal Studies scheduled into specific hours as such. All faculty members in the program and all students taking the program are free from other college activities between the hours of ten and twelve every Monday, Wednesday, and Friday. Each faculty member works out with his section the actual meeting pattern for their group. Some faculty plan one two-hour meeting each week with the whole

group and individual conferences during the remaining hours of the week. Some plan to use the entire six hour block. Others plan the more traditional three meetings a week of an hour each. During the hours set aside for the program there will be speakers, movies, musical groups, etc. which all sections will attend. There will also be an opportunity for staff meetings during the common block of time. The Liberal Studies Program will also take advantage of the regular college speakers and concert program. Also, all students in the program will attend a foreign film series arranged with one of the local theaters. How the outside experiences are woven into the actual section meetings will be up to the individual faculty preceptor. One experience which all sections will share, but will participate in separately, will be the Japanese tea ceremony. One of the faculty wives is a registered tea master and has agreed to introduce all of the students to this experience at the time during which they are studying non-western materials. It is also planned that each section will take at least one field trip to New York, Boston, Montreal, or some other metropolitan center to visit museums, study modern architecture, and attend plays or concerts.

There are certain goals which are held in common for all sections. All preceptors agree to working on the skills of reading, writing, and speaking with their students. There are no set number of papers, speeches, etc., required, but all of the faculty involved recognize the need for frequent papers and formal as well as informal oral reports. In the case of those few students who may require actual remedial work in writing, there is a faculty associate assigned to the Director of the Liberal Studies Program who will set up a clinic as needed. Any actual speech defects are referred to the college Speech Clinic. The staff accepts the goal of encouraging and furthering creativity on the part of both the students and themselves. For the general goal of the course and the guidelines within which the actual workings of the individual sections take place, the staff has agreed to the formulation that we will seek to show the totality of knowledge both across time and across space, both traditional and contemporary, both western and non-western. The aim of the course is not the communication of a common body of subject matter; it is the experience of as many different modes of inquiry as can be reasonably treated during the year. The aim of the staff is to show the students that there are many different kinds of questions raised in different disciplines, that the nature of the kind of question asked often determines the kind of answer one gets, that some questions are insoluble, etc. This means that each faculty member will insure that his section moves into different academic disciplines during the year. He may begin with his own discipline, but in most cases the faculty members have not chosen to start that way. Once outside the area of his own specialization, the faculty member operates as a liberally-educated person, indicating to the students how a liberally-trained person goes about gaining the kinds of information necessary in fields of knowledge outside his own special interest. No faculty member is required to cover any particular number of disciplines during the program, but he is committed to moving into as many disciplines as feasible.

Although there is no set syllabus, there are four books which will be studied in all sections of the program. By their nature they help to enforce the approach to the course as the unity of knowledge across space and time. They are Plato's Republic, Dostoyevsky's The Brothers Karamazov, Bronowski's Science and Human Values, and Okakura's The Book of Tea. Besides these four books, each faculty member is free to choose as many other works as he wishes, although in general the staff is in

agreement that a smaller rather than a larger number of required texts is probably best, with the individual students doing a great deal of reading which is then reported back to the section in meetings. At the end of the college year, the staff meets in a two-week workshop of mutual education and suggestion. During the college year, frequent staff meetings give the faculty an opportunity to share ideas and approaches that have been of value in the course. They also give an opportunity, as does the workshop, for constant evaluation of the program and opportunities for change. There is no commitment, for example, for any of the required texts for more than one year, and a change of texts is probably a good idea. Although there is no common course plan across all the sections, each faculty member submits a tentative working syllabus to the rest of the staff so that all faculty involved in the program will be aware of what is happening in each section. The staff as a whole can suggest individual changes that they think proper.

With the emphasis in the section meetings on individual reports, both written and oral, the other goal of the course becomes clearer and more practicable. The new calendar of Elmira College calls for two long terms of thirteen weeks each, followed by a short final term of six weeks. During the final six weeks, the students in the Liberal Studies Program will each be engaged in a large independent study project determined during the second long term by conferences between the student and her preceptor in the Liberal Studies Program. Previous experience in the Honors Program at the college and in other independent study courses indicates the necessity of the student's turning in her project approximately two weeks before it is due, so that, following criticisms and suggestions by her preceptor, she can put it into final shape. There are no limitations on the range of independent study projects, but wherever possible, they should be in conjunction with work in another course which the student is taking during her freshman year, in order to tie together her year's experience.

At the present time, the faculty of the college is considering a major alteration of the upper division program of Elmira College. Whatever that change may entail, the Liberal Studies Program should have provided the freshman student with a good idea of the various disciplines open to her for the rest of her college education, it should have prepared her to express herself easily and clearly and given her the research opportunities for investigation in depth in whatever field she wishes to pursue, and it should have given her confidence in the methods and goals of independent study so that she can spend much of her later years working on her own rather than following predetermined paths of investigation.

The Liberal Studies Program is designed for the greatest possible flexibility for both faculty and students while at the same time requiring the greatest possible effort from both. At the heart of the program is the investigation of varying modes of inquiry and how they impinge on one another. Because of the nature of the program and of the sections, the program will begin with the student where she is when she arrives at the college, it will be influenced by her interests and abilities, it will give her a chance to see herself in relation to her society and to the fields of knowledge which are the subject of a college education. It will teach her independence of judgment and investigation, but it will also teach her to question her own answers and value judgments. In most of the sections, the students will have a great deal to say about the movement of the course from one mode of inquiry to another, but in all sections, the faculty member will act a preceptor, adviser, and model of the

liberally-educated person. The student will not leave the program as a fully liberally-educated student, but hopefully she will have a good working idea of what that term means and what the goal of an education in a liberal arts college is and should be.

This is not an official statement; it is a personal position. The college is working on an official document which is more general and a good deal shorter.

APPENDIX C

Freshman Composition Course and Dormitory Instruction at

Kalamazoo College, 1968

In the fall of 1968, I arranged for a freshman composition class to be composed of women living together in the women's dormitory and men living together in the men's dormitory. The class met in the evenings, sometimes at our house, sometimes at the dormitories. The course was conducted informally, the students themselves deciding what they would read or do, provided that they write papers regularly and submit them for criticism by me and the class. (I did require that they read E.B. White's Elements of Style.) As it turned out, everything the students read or saw reflected one way or another on 20th century American society: Updike's Rabbit, Run and Baldwin's Go Tell It on the Mountain, Bob Dylan's songs and E.E. Cummings' poems, a Beatle movie, A Hard Day's Night, and The Graduate. At one point the students decided to divide into groups and visit other campuses (Wheaton, Denison, Antioch, the Ecumenical Institute) for long weekends. This proved to be an instructive and somewhat emotional experience, and it yielded some perceptive writing.

The course aimed not just to teach composition (though I believe it succeeded in that as well as freshman courses ordinarily do) but also to bring together dormitory life and academic work, to create a group of seventeen men and women closer and more informal than the groups ordinarily formed on this campus, and to give students more than ordinary responsibility for deciding what they will study and how. Mr. James Snook, director of institutional research, made a small study to see to what extent the course succeeded in these broader objectives. The results of that study are not available yet; subjectively, it appeared to be successful.

Con Hilberry

A POSITION REPORT

ON THE ENGLISH DEPARTMENT GRADUATE ASSOCIATESHIP PROGRAM

PREPARED BY THE FRESHMAN-SOPHOMORE SYLLABUS COMMITTEE

Duquesne University
1967

Any determination regarding the operating efficiency of the current Graduate Associateship Program in English must concern itself with four basic considerations:

1) Economics of the Program;

II) Academic justification;

III) Available alternatives;

IV) Recommendations for improvement.

I) Economics of the Program:

The current number of graduate associates: 18

Teaching associates: 17

Library research assistant: 1

Annual stipend per associate: $2000

Annual remission of tuition (based on a two-year, thirty credit total): $570

Annual remission of fees (at $35 per semester): $70

Annual teaching commitment per associate: 12 credits

The literal cash expense of maintaining the Graduate Associate Program is reflected by the $36,000 annual stipend paid which generates a coverage of sixty-eight sections of Freshman English or an apparent cost of approximately $530 per section. Seen in these terms, the operation appears to be a remarkably economical one. It is apparent, nonetheless, that other cost

factors are involved in its maintenance (namely, a percentage of graduate faculty salaries devoted to their teaching of tuition-free associates in combination with paying graduate students) could conceivably add a dimension of cost if course offerings at the graduate level might be reduced in the absence of an associateship program. A further cost factor might be involved if indeed the tuition remission becomes a positive liability to the extent that these places in graduate classes would be certainly filled by paying students now excluded by virtue of the presence of teaching associates in the Program. While the writers of this report are not competent to make a final judgement regarding either of these considerations, it appears to us that neither point has valid current application. In no case, with the exception of Teaching of College English required of all teaching associates, is a current graduate course offering occupied by a preponderance of tuition-free associates; hence no course is currently for their exclusive or preponderant benefit. Likewise, in no case has a paying graduate student been excluded from enrollment from a class that is overcrowded by virtue of the presence of non-paying graduate associates in it. The cost and validity of the graduate course offerings, consequently, should in our judgment be determined on other grounds not pertinent to this report.

II) Academic justification:

Issues of academic justification raised in the inquiry from the Dean of the College to the College Council members, dated February 1, 1967, section five, page two, are fully discussed in the attached memorandum.

III) Available alternatives:

Four considerable alternatives to the present Graduate Associate Program appear to be available:

A) The absorption of the associates; teaching load by the present departmental staff;

B) the replacement of the teaching associates by new full-time faculty presumably at the lowest paid academic rank;

C) the development of a team-teaching system;

D) a combination of any two or all of the above.

The first alternative is clearly impracticable. It would involve the absorption of 102 teaching hours per semester by a staff of twenty-six full-time faculty, two part-time teachers, and a doctoral teaching fellow. A substantial majority of the current departmental staff presently carries a full-time teaching commitment of twelve hours per semester. It may be pertinent to point out in this consideration that some of the departmental staff carry an apparent minimal teaching schedule in consequence of diverse assigned academic responsibilities in non-teaching areas. While conceivably some tightening of schedules can be made in individual cases, there is no credible possibility of absorbing the 102 semester hours now carried by the graduate associates without extending the teaching load of a substantial number of departmental faculty beyond the competitive maximum.

If none of the teaching load presently carried by graduate associates is to be absorbed by the present departmental staff, it would require the hiring of nine full-time instructors to fill the need on the basis of the current semester enrollment. This would necessitate an annual expenditure of $58,500 on the basis of an estimated annual salary per instructor of

$6500 or an increased cost to the University of $22,500. This figure does not include the cost of replacing a library research assistant whose services would be lost by the elimination of the Program. This purely economic analysis does not speak to the intangible problems this alternative would create that are considered in the accompanying memorandum.

Conceivably the adoption of a team-teaching system might, by the reduction in numbers of the graduate associates, demonstrate some economic advantage; nonetheless, it is the considered judgement of the writers of this report that such an alternative would be a disastrously inadequate academic substitute for the present Program. The elimination of direct communication between student and teacher, the evaluation of student writing by others than the classroom teacher, and the expanded deperson-alization inherent in such a system militates against its adoption. The consensus of the profession, moreover, is that team-teaching is at best an expeditious but ineffective solution which, in fact, destroys to a great extent the humane dimensions that the Humanities espouse and advertise.

The reduction of the number of graduate associates beyond that necessitated by the projected decline in future enrollment could perhaps in concert with some of the above alternatives result in minimal savings. These savings, however, might be realized at the expense of departmental stability. To the extent that a shift in the character of the departmental staff to increasing numbers of lower-rank, full-time teachers and a requirement of maximal teaching loads in all cases regardless of the individual's involvement in productive and significant non-teaching activities would result in a continuing enlargement or expansion of an already undesirable

annual turnover in the department, serious consequences can ensue. It is surely in the nature of academic health to develop a department of dedicated teachers committed not only to their students on a semester basis but also to the well-being and development of the University as a whole. Loyalty is a valuable if unreckonable factor that would seem essential to the efficient conduct of any academic structure that depends in a large sense on the interaction and cooperation of faculty among departments, colleges, and schools. The formation of a loyal and devoted university faculty seems to us to be conditioned to no small degree by providing whatever latitude and flexibility can be offered to individual teachers in terms of demands and assignments within the framework of a reasonable budgetary structure which is not always equatable with theoretically minimal expenditures. Is there some relevance to our current situation in the maxim that the least expensive is not always the most economical?

IV) Recommendations for improvement:

In the past the Director of Freshman English has, following his attendance at national meetings and conferences, submitted a number of recommendations pertinent to the Graduate Associateship Program. Currently it appears to the writers of this report that the most important single concern for the continued well-being of the Program is the attraction of larger numbers of increasingly qualified candidates. Although it is our belief that this may be stimulated by the influence of former graduate associates, we should not depend on this factor to the exclusion of other efforts. In this regard we recommend that:

A) the form and content of the Graduate Associateship announcement be revised so as to enhance the possibility of attracting an increasing number of superior candidates. We believe that we have constructive suggestions to offer in this regard.

B) the selection of the best qualified candidates might be facilitated by requiring the applicant to write a short essay and include it in his credentials;

C)if feasible, a personal interview is much to be desired.

Summarily then, our endorsement of the present Program, to an extent justified by future student enrollment, is conditioned upon several premises. The economics of the Program is seemingly wholly sound and in no case disproportionate to its academic value. The alternative possibilities are not, in our judgment, economically preferable and involve in all instances considerable academic risks. Finally, the significance of the tradition of excellence which the Program reflects is not without far-reaching consequence both economically and academically to the Department of English and to Duquesne University as a whole. Four products of our Graduate Associateship Program are now useful, dedicated, and respected members of the full-time departmental faculty whose conspicuous loyalty is certainly traceable in a large dimension to their participation in the Program. Dozens of alumni of the Program are now responsible members of faculties of a variety of institutions of higher learning whose knowledge of and regard for Duquesne University results from the esteem engendered by these teachers. There is no record of a product of this Program receiving a critical reception from any of our sister universities. The growth of

our graduate program is in some measure certainly traceable to the influence of former graduate associates who have directed prospective students to us and have created interest in hiring our graduates.

The high regard for products of the present Program is surely attributable not only to the quality of our graduate instruction but also to the productive composition of the Graduate Associateship Program. The number of our graduate associates is small enough to control and train effectively. They are taught to teach. They are carefully supervised. Their work as teachers both in and outside the classroom is periodically examined by competent and experienced full-time faculty. They receive constant formal and informal advice and guidance. Under this thoroughly developed Program of supervision and assistance, our graduate associates have proved to be effective and reliable; and in consequence of this they have been sought after as future full-time faculty for the academic community at large.

Respectfully submitted,

Ralph C. Boettcher
Director, Freshman English
and Chairman, Committee for Freshman-Sophomore English

James P. Beymer
Member, Committee for Freshman-Sophomore English

Margaret Parker
Member, Committee for Freshman-Sophomore English

INFORMATION REGARDING THE GRADUATE ASSOCIATESHIP PROGRAM
IN THE DEPARTMENT OF ENGLISH
(in accordance with the request of the Dean of the College
in his memo of February 1, 1967, to College Council Members)

The following report is designed to respond to the outline provided in the Dean's request for information concerning the teaching assistant program, and is accompanied by a position report of the members of the Syllabus Committee for Freshman-Sophomore English which enlarges upon the particulars of our response to the Dean's request.

a) Methods of selection:

Customarily Graduate Associates are drawn from three sources which to some extent influence the method of selection. These are a) respondents to the brochure which publicizes the availability of such positions and which is distributed widely among institutions of higher learning; b) applicants who have been encouraged to apply for associateships by faculty or chairmen of other institutions who, having formerly been associated with Duquesne, are personally familiar with our Program; and c) our own graduates who have been encouraged to apply by members of our own departmental faculty. Selection in every case is determined through a meeting of the Dean of the Graduate School and the Chairman of the Department after a careful review of credentials and all other pertinent data by these parties in consultation with the Director of Freshman English. Recognizably a personal knowledge of the applicant

or of those recommending him would incline the selectors to prefer him over other candidates whose credentials are limited to their dossier.

b) Instruction of new teaching assistants:

Instruction of new teaching associates has a two-fold character. A formal course requirement, Teaching of College English, provides a weekly two-hour meeting with the Director of Freshman English which through lecture and discussion establishes continuing formal guidance throughout the first year of the Graduate Associateship Program. Of concomitant importance is the constant informal contact between the associates and members of the Freshman Syllabus Committee, as well as other full-time faculty members. Graduate associates share office facilities with the full-time faculty and regularly avail themselves of the opportunity to meet in mutually free periods with them for discussion and guidance. The members of the Freshman Syllabus Committee are generously available for consultation with associates to aid in solving pertinent problems and answering immediate questions which would expectably be raised by beginning teachers.

c) Supervision of examinations, papers, and classes:

1) Examinations:

The Director of Freshman English with the aid of members of the Freshman Syllabus Committee has developed a continuous and conscientious supervisory program. Examinations prepared

by graduate associates are prospectively reviewed, and suggestions for revisions are made when appropriate. Supervisory care is exercised to insure the prompt tabulation and recording of both intermediate and final grades.

2) Papers:

A regular supervisory check is maintained to insure that the number and nature of papers assigned conform to the requirements of a syllabus which has been prepared by a committee of full-time faculty whose aggregate teaching experience totals thirty years; in addition, the grading practices of the associates are regularly reviewed by the Director of Freshman English and the Freshman Syllabus Committee to insure that correction is both efficient and equitable.

3) Classes:

The members of the Freshman Syllabus Committee maintain a regular program of class visitations and subsequently confer with the associates on an individual basis to discuss classroom effectiveness and to suggest methods for improving their pedagogical skills.

Comments on the application of charges against graduate assistants to the English Graduate Associateship Program:

1) "The teaching is being given freshmen from a graduate school mentality because the teaching assistant is more interested in his graduate courses than in his freshmen."

The English graduate associate in his teaching responsibilities is assured liberty but denied license. He is obliged to conform to the structure and content of a syllabus carefully prepared

by experienced, full-time faculty who presumably do not suffer from "graduate school mentality" or at least have outgrown it. While the graduate associate is allowed considerable latitude and flexibility of method in presenting this material to his students, the supervisory program heretofore outlined, we believe, protects more than adequately against the tendency to over-estimate the grasp of a beginning freshmen. Contrary to the second phase of the allegation, it is historically clear that the teaching associate in the Department of English is more often than not preoccupied with his classroom commitments. The graduate faculty is cognizant of repeated instances in which, however regrettable, an excessive and imprudent devotion to teaching responsibilities on the part of many graduate associates have operated to the detriment of their graduate studies and in some instances literally have jeopardized their standing in the graduate program. It is not unusual, in fact, to find graduate associates in English conducting remedial classes on Saturday, holding protracted student conferences, and performing other purely voluntary services for their students which is the demonstrable equivalent of the commitment made by all but the most dedicated full-time faculty.

2) "As a consequence [of the graduate school mentality], the grading is too severe and too much is demanded of freshmen."

The demands made upon the freshmen by the graduate associates in English are conditioned not merely by his mentality but rather by the requirements of the syllabus as translated by

him under the careful supervision of qualified and experienced faculty. While it is true in many instances that a beginning teacher tends to grade more severely than one whose evaluation of inexperienced students is tempered by years of observation, the grading program of the teaching associates is carried on under the judicious counsel of experienced teachers. Final grade reports of the associates substantiate the assertion of the speed with which they learn to consider factors of progressive improvement and other non-arithmetic intangibles in assigning permanent grades. They are encouraged to include in their intermediate grading constructive criticism and comments which provide positive encouragement where evidence of competence makes such encouragement desirable. The examination of graded papers by experienced faculty insures the associate's development in acquiring these important pedagogical skills.

3) "Teaching assistants do not have the maturity and expertise of senior professors and should not be given an opportunity 'to learn on the job' at the expense of freshmen."

The allegation in essence, like the combined effect of allegations one and two, is a non-sequitur. It is of course a truism that beginning teachers lack "the maturity and expertise" acquired with experience, but inexperience is not necessarily equatable with incompetence or inefficiency. Several significant factors must be taken into account. The senior professor, committed for many years to a specialty most often other than Freshman Composition, is frequently unschooled in significant developments and directions of

Freshman English Programs that require either foreknowledge or flexibility in mastering new techniques and concerns (such as those apparent in fields like linguistics, transformational grammar, comparative rhetorics, and other influential innovations) in a progressive approach to Freshman English. Although often the graduate associate has little more than rudimentary knowledge in these matters, he both expects and is willing to be guided by supervisors who, in directing the attention of teaching associates to these materials, can equip them in a way that a senior professor might conceivably resent and/or reject.

Senior professors often disqualify themselves from teaching on the freshman level because of their acquired cynicism that is reflected in their oft-articulated attitude that Freshman English may be learned but cannot be taught. The implicit suggestion in the manner in which this allegation is framed, namely that teaching associates might better be assigned to more advanced and specialized courses because of the immediacy of their contact with this specialty in their own graduate studies, produces a theoretical situation that is fraught with irony: The graduate associate, now having several years of experience in absorbing and applying those principles learned in Freshman English, begins advanced literary studies in, for example, a one o'clock course. If assigned to the teaching of upper-division undergraduate specialties, he must then transmit in diluted form, for example, one hour later in a two o'clock class his freshly acquired insights to students more nearly his equal in this field. He may, in

consequence, be regularly called upon to respond to impondorable questions by students whose experience approximates his own, while his more experienced mentor who could solve these complex problems may be found one door away casting his pearls before freshmen.

4) "A full-time instructor with at least an M.A. is not more expensive than two graduate assistants and has more to offer."

We reject this allegation on several counts. Our own departing graduate associates in the past year found commonplace salary offers to beginning full-time instructors ranging from $6400 to $7200, and discovered in many instances that they became preferred candidates for these positions by virtue of their teaching experience. Clearly regular salary scales for inexperienced instructors lacking the Ph.D. degree far exceed our current costs of operating with graduate associates. Each teaching associate currently receives an annual stipend of $2000; in addition he receives annual tuition remission of $570 and a remission of $70 in annual fees. The total cost to the University for the maintenance of a single graduate associate would appear then to be $2640, presuming that the remittance of tuition and fees has significance as a positive loss. For this sum the teaching associate conducts two freshman classes; hence unless two graduate associates could be replaced by one full-time instructor willing to teach twelve hours of Freshman English for a ten-month contract of $5280, the economic premise of the allegation apparently fails. Further

considerations militate against such a proposal. Recent departmental history confirms a current pattern in higher education. Full-time instructors with an M.A. degree or A.B.D. are demonstrably the most mobile individuals in the current educational market, and regularly seek short-term, full-time appointments as a temporary arrangement to offset the expense of an anticipated Ph.D. program. As a consequence, the turnover among faculty at this level is rapid and regular. The commitment to the institution is temporary and superficial. Their teaching becomes a training program for their future to at least the same extent as is true for graduate associates, and the instructors' full-time faculty status renders them less receptive to supervision and direction, although the need for both is as demonstrably as great in their case. Insofar as they, no less than graduate associates, use these positions to develop their own teaching competence, they are anxious to be offered opportunities for teaching the sophomore literature courses and are regularly given these assignments in most universities. This consideration merely poses added difficulties to the quest for competent full-time instructors in the highly competitive market where the continuing salary spiral would render our position increasingly disadvantageous. By evading direct control, full-time instructors likely to remain for only a short time may vitiate the effectiveness of a sequence of courses in which continuity is a critical concern. Our experience has been that teaching graduate associates can be much more easily persuaded to exercise fidelity in following syllabized material and covering essential matters

which contribute significantly to the continuity so essential to the freshman-sophomore program.

5) "Freshman should be given the benefit of as many senior professors as possible to help them survive the first year of college."

This allegation seems to be merely a restatement of point three. No one would dispute that, to the extent exposure to senior professors may prove beneficial, such exposure is, perhaps a fortiori, the right of freshmen. Our response to point three has already noted some ambiguous dimension to this alleged benefit at the freshman level of instruction. If indeed the academic encounter between student and teacher is viewed by any as either an adversary proceeding or a battle of wits, there is little evidence that the senior professor is more able or inclined to give generously of his time, effort, and energy on behalf of the student than is the teaching associate. Substantiating evidence on this point has already been provided in this report. This is not to say, of course, that the senior professor is no less concerned for the well-being of the student, but only that the demands on his time are perhaps more varied and diffuse than that provided by the course of study that our graduate associates pursue. The pressures of time and burdens of scholarship seem equally distributed between teaching students and experienced scholars; the discernible distinction is that the teaching associate engaged in graduate studies is more accessible on campus when the needs of his students warrant interruption of his own scholarly pursuits.

STATE UNIVERSITY OF NEW YORK AT BUFFALO

Report on Freshman English, Fall Semester 1967-1968

Last year the English Department decided to restructure the Freshman English program. In the spring semester groups of three or more graduate students proposed courses in composition which they would be willing to teach as staffs. No departmental guidelines were laid down for these courses beyond the requirement that they have as their rationale some formulated theory of how to teach and learn writing skills. In the reports which follow, fifteen different courses (D-T) represent those proposed and instituted by the graduate assistant staff. In addition three other courses were established, under the direction of Robert Creeley, Burton Raffel, and myself; and approximately fifteen staff members, mostly new graduate students, were assigned to each of these "directed" courses.

Permission was obtained to give only "pass" and "fail" grades in these new courses. Incompletes were abolished in order to insure that the work of the course--practice in writing--would be carried on steadily over a relatively long stretch of time, not all in a rush during a weekend of the second semester. Students were allowed to resign from the course without penalty if they missed too much work because of illness.

At the end of the first semester I asked members of the staff to report on the history and results of their courses. I asked for fairly circumstantial accounts of the courses, emphasizing turning points, successes and failures, and the working-out of original intentions; some sense of students' reactions to the course; evaluation of the pass/fail system; the effects (if any) of working together as a staff; and minority reports, should the groups turn out not to have followed common paths during the semester. It was mentioned that these reports would be circulated among the staff, the department faculty, and various university administrators.

In this prologue to the actual reports I will attempt to interpret their significance, as it appears in the light of impressions I have gathered from other sources. I should point out that in the cases of courses A and B I did not call for individual reports from all members of those staffs, but invited the directors, if they wished, to speak for their groups. I also hoped that most of the other groups would present staff reports, but apparently very few were able to maintain a common approach to the problems of their particular sections. In presenting these reports I have edited them very slightly, removing a few names of freshmen in cases where identification might be embarrassing to them, and deleting some supplementary materials, such as copies of assignments or exams, where they seemed unnecessary to the full picture.

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At first glance the reports seem rather discouraging. The failure of the groups to maintain their original cohesiveness suggests a lack of good faith in entering into combinations as staffs. Very few of the instructors seem to regard the collapse of their staffs as a very significant event in the history of the semester, whereas, had there been any serious commitment at the outset, some sense of loss or confusion would be expected. Not all disintegrated courses should be viewed as failures however. In some cases the splitting off may be interpreted as a sign of flexibility or resourcefulness in the face of unforeseen difficulties. The individual reports should be examined for indications of the success or failure of each instructor's enterprise, including his work as a staff member.

Another discouraging fact is how little writing was produced in some sections. Various justifications are offered for what seems to be a rather obvious negligence. For instance, it is argued that four carefully composed papers are worth twice as many hastily drafted ones. But neither four nor eight papers, labored over or scribbled at the last minute, will give the student enough practice to improve his writing. Whatever the excuses, there was a disheartening tendency to give up the attempt to teach writing, in favor of some other goal--for example, literary criticism, modern culture, Marcuse-ism, Brown-ism, or McLuhan-ism. Some instructors seem to have been at a loss to fill up class time in interesting ways without falling back on such topics, which probably have little direct application to the writing problems of the freshmen. Perhaps everyone thought he was <u>also</u> teaching writing, but to inscribe a few comments on each paper once a month is not to teach writing. Of course, there were other cases, where instructors assigned writing but the students refused to produce it; that is quite a different sort of problem (see the section on the results of the pass/fail system).

Some rumors have filtered through to me that instructors were frequently absent, particularly on Saturdays. I have no way of judging the extent of this dereliction, since all the complaints have been third or fourth hand. One source of these rumors may have been our chronic difficulties with the Maintenance staff in getting Annex B and the trailers unlocked for Saturday morning classes. Of course in such a large group as the Freshman English staff there will always be a number of unavoidable absences, most of which were handled either by substitutes or by official cancellation of the day's class. Also to be borne in mind is the way in which rumors begin and spread. It is probably true that there has been some failure to meet classes, along with laxness in other areas already mentioned; but equally certain is the tendency of a loosely structured program to give rise to rumors of general disorganization and sloppiness. Frankly I am much more worried about the collapse of the staff groups and about the paucity of writing than I am about a few missed classes and disappointed students. All of our mistakes are bad for morale and tend to subvert the program, but missed classes are symptomatic while other failings are central and organic.

Other complaints about the program have ranged from annoyances about the habits of dress and grooming of the instructors to righteous indignation at the discussions in class of various taboo topics--sex, obscenity, the war. Some students expressed the desire to be taught grammar. Others were upset by the sink-or-swim attitude of their instructors and wanted to be whipped into activity by more stringent assignments and a grading system. In general the students seem to have been bothered by any sort of unconventionalites. Their previous education has taught them to expect certain demands and not others; they have difficulty even recognizing an unfamiliar structure of responsibilities.

Prospects

These reports are remarkable in a number of ways. Overall they may seem to paint a discouraging picture (one wonders what sort of picture would emerge from an equally honest and full report of a more conventionally organized Freshman English program). But the striking fact is the length and detail of so many of these accounts. There is a kind of radical honesty, or at least bravado, implied in their fullness and circumstantiality. It is hard to escape the conclusion that some members of the staff have been deeply engaged in the problems of teaching Freshman English. Other indications lead to the same conclusion. More freshman papers have had wide circulation this year than in any other. At least one group of freshmen is beginning a literary magazine. In general there is an increased

interest and respect for freshman writing. Several hundred papers produced in various sections of the course have crossed my desk, many of them demonstrating, by their quality, that somebody was learning something. The number of complaints and suggestions (whatever their bias) also implies an increasing self-awareness among staff members about their teaching problems. I have only last year's experience to measure it against, but on that basis I would argue that the general ferment and unrest in this year's program must be interpreted as a good sign, just as encouraging as the high enthusiasm seen in some parts of the program, and likely to lead to serious re-thinking of the aims and methods of the course. Already in the second semester one can observe a trend toward experiment, fostered in part by the confrontation with failure which these reports make explicit. Wherever one locates the problem--in the course, in the students, in oneself as teacher--the awareness that there is a problem is the first step. The existence of so many different (and often contradictory) approaches helps one see alternatives, and a number of instructors are now trying out new methods borrowed from their colleagues. The prospect for next year's staff-groups is brightened somewhat by this sharing of techniques. In the long run the development of the program depends on the continued freedom to experiment and the continued inclination to report success or failure openly and fully. We will be able to learn from each other so long as we keep both of these possibilities alive.

The Pass/Fail System

There is division among both students and faculty on the issue of the pass/fail system. The majority of complaints were voiced by those instructors and students who are more or less traditionally oriented to Freshman English. They argued the need for some sort of prod to combat a general laxness in the course. Students wanted to know where they stood according to some univeral system of measurement. They also felt that a grade in Freshman English was necessary in order to represent fairly their freshman year (that is, a grade of B in English might offset a D in chemistry). Instructors feared that too many lazy or incompetent students could slip by with a Pass, whereas in a letter grade system they would get the Ds and Fs they deserve. They also pointed out that the lack of gradations in the system encouraged merely perfunctory performance--just enough to get by.

Instructors and students in courses that emphasized student initiative were the most vocal supporters of the pass/fail system. They reasoned that, in any case, accurate determination of ability in writing is not really possible beyond a crude pass/fail distinction. Writing is not like high-jumping, an effort to be measured by marks on a notched stick. The overstructuring of the course into objectively measureable units, so these arguments go on to say, would tend to shift the emphasis from writing skills to "information input."

As the reader of the following pages will see, most comments, pro or con, from both students and instructors, were highly tinged with emotion--and need interpretation. The actual effects of the pass/fail system probably boil down to a few tendencies, advantageous and disadvantageous:

Students tend to slack off in Freshman English, as opposed to their other courses, unless they happen to get the writing "bug"--and the susceptibility to this "bug" seems to depend on the teacher and his approach to the course rather than on the students.

Students upset by the lack of a familiar "educational" goal either search for a substitute goal or reconceive the course as "not important."

The criterion for reward and punishment shifts from "performance" to "effort," most failures resulting from laziness or bad faith.

Instructors are forced to confront the problem of getting the student to like writing, to participate actively in class, etc.; they are pushed toward longer and more detailed evaluative comments on papers, and more frequent conferences with students.

The statistics on the number of students passing or failing last semester as opposed to the preceding Fall show that there has been little change in the number of Fs. Last semester 56 students out of a total enrollment of 1990 failed the course. A year earlier the percentage was slightly higher, 59 students flunking, out of an enrollment of 1873.

A more important contrast is the following: a year ago 36 students were given incompletes in Freshman English, while 30 resigned from the course before completion. This year students who failed to complete the course (for whatever reason) totaled only 18. In other words last year there were more students unable to finish the course than there were failing it, and presumably the second semester was a heavy burden for those who had to make up incompletes.

A further interesting fact--bearing out the argument of those students who complained that the "loss" of the English grade brought down their cumulative averages--is the set of figures on letter-grades given last year. More students received B's than any other grade in the Fall of 1966. This fact would suggest that grading practices have been so generous that Freshman English is appropriately counted on by the students as a "gut" course. Perhaps this is as it should be. On the one hand it seems to me that writing is as important as chemistry or mathematics, and if a student does well in it he ought to get credit for his good performance--if his overall performance is being judged in a grading system. On the other hand, within that same credit system, it seems obvious that the student who thinks he can get an easy grade in Freshman English is less likely to work hard, and will put most of his effort in other courses. In other words, at least one complaint about the pass/fail system also applies to the letter-grade system, as it has been practiced here.

Although it does not emerge explicitly in these reports, there is probably a way to combat the difficulty so many instructors experienced in getting their students to work without the carrot-and-stick of letter-grades. Some teachers managed to extract more writing from their students than ordinarily produced; the obvious implication is that the pass/fail system can be an advantage as well as a disadvantage. Let me propose a theory of their successes: Since writing is essentially a solitary and personal affair, he classroom approach tends--at least in some ways--to subvert the aims of the course. Assignments set forth for a whole class--whether specific ("a paper on Friday") or general ("five pages a week")--cannot take account of the individual abilities and interests of particular students. Impersonal as letter-grades are, they have a certain intimate force. And without them, a student who needs "pressure" in order to work is unlikely to respond to generalized exhortation or admonition; it is too easy to "hide in the back of the room." The solution is to move, as quickly as possible, to individualized assignments directed at particular students (by comments on papers, or by conferences). Simply as a device for increasing student effort, this method has clear advantages. It puts a different, more authentic, pressure on the student--one that can be finely adjusted to his particular eagerness or recalcitrance. Furthermore, this sort of personal attention may often be inspiring in more than a quantitative way. The quality of the student's work can also get a lift from

such advice and encouragement. The blunter incentive of letter-grades is not likely to be as successful in motivating any extraordinary efforts from students, and probably less powerful even as a mere expedient, to keep the dull students hopping.

Millard Fillmore College

Included in the following reports are a number submitted by instructors in Millard Fillmore College. Since the Freshman English staff in the night school is composed of both teaching fellows and various non-university personnel (for example, teachers in local community colleges and high schools), and since the student population of Millard Fillmore College is differently constituted, the program there was organized as a separate enterprise. At the beginning of the semester students were divided into two categories--"slow" and "fast." This rough distinction, based on the students' first papers in class, was designed to reduce the range of talents in any one section, so that instructors would not have to address "two audiences." "Fast" students were taught by teaching fellows, "slow" students by the other instructors in the program. Although the instructors in the two groups were encouraged (by this division itself, among other things) to work together as staffs, there were no formal structures provided for this purpose. Most of the teachers operated on their own, though it is clear from the reports that the "fast" and "slow" groups tended to be recognizably different in approach. Not all Millard Fillmore instructors reported on their courses; although they were invited to do so, there was no pressure put on those who preferred to remain silent.

The special opportunities and difficulties of night-school teaching are fairly well represented in the reports. The division of students into "slow" and "fast" categories seems to have been useful, although we obviously made mistakes (some students turned out to be a lot better than their first papers suggested). The problem of organizing staffs was, as expected, even more difficult than in the day school. Left to their own devices, instructors preferred to work alone. Plans are under way to integrate Millard Fillmore Freshman English more fully into the day-school program next year, and an attempt will be made to organize staff groups, with a common approach and regular weekly staff meetings.

Taylor Stoehr
Director of Freshman English

Thematic Organization of Courses
at Washington University Spring 1968

To: All students in English Composition 101 - 102.

The nature and structure of English Composition 101 - 102 courses have been drastically revised for next year. The new program will consist of a number of courses differing in subject matter, though the emphasis in all courses will still be on intelligent and careful reading, writing, and thinking. Each course, except for Traditions of Western Literature which will be a two-semester sequence, will be offered in both semesters and the incoming freshmen will be allowed, as far as is possible, to enroll in the course of their choice for each semester. The number of sections for each course will be determined by demand.

We need to make an estimate of the number of next fall's entering freshmen who will choose each course, and are asking you to put yourself in the place of an incoming freshman and to indicate your preferences from among the following course descriptions. As it will probably prove impossible to give everyone his first choice, would you please make FIVE choices by putting the number one next to your first choice, the number two next to your second choice, and so on. Thank you.

COURSE DESCRIPTIONS, ENGLISH COMPOSITON 101 - 102, Fall 1968 and Spring, 1969:

TRADITIONS OF WESTERN LITERATURE:

This is a two semester course, open only to students enrolled in History 101-102 (Western Civilization). The two courses will complement one another. Selections for the first semester include Plato, Symposium; Apuleius, The Golden Ass; The Song of Roland; Chaucer, Troilus and Criseyde; Rabelais, Gargantua and Pantagruel; More, Utopia; Webster, The Duchess of Malfi; Pascal, Pensées.

AUTOBIOGRAPHY:

Autobiography as a search for form in the student's life, with reading from a variety of shattered and of rigidly coherent lives, and some autobiographical fictions. Such works as Rousseau, Confessions; Orwell, Down and Out in Paris and London; Agee, Let Us Now Praise Famous Men; Malcolm X, Autobiography; James, A Small Boy and Others; St. John of the Cross, Dark Night of the Soul; St. Teresa, Life; Bunyan, Grace Abounding; Lawrence, Fantasia of the Unconscious; Proust, Swann's Way; Dante, New Life; Shakespeare, Sonnets.

HEROES AND ANTI-HEROES:

This course will explore and complicate that simple dichotomy of heroes and anti-heroes by studying for the most part works in which the "hero" is a tool used by an author conscious of our expectations about "heroism," to explore social, political, moral or religious values and the nature of their relationship to motive and action. Possible works for study might include plays by Shakespeare (Othello, Coriolanus, Antony and Cleopatra) and Synge (Playboy of the Western World); prose fiction by Conrad (Nostromo, Typhoon), Hemingway (Francis Macomber), Kafka (The Trial), Amis (Lucky Jim), Faulkner (The Bear); poetry of Wordsworth, Tennyson, Yeats and others; and the prose of Carlyle, Nietzche and Sartre.

EXPERIENCE AND EXPRESSION:

Emphasis upon writing as such, on subjects and genres of students' choice and interest. Revision will be stressed. Random reading in contemporary short stories and poetry and Paul Goodman.

INNOCENCE AND EXPERIENCE IN LITERATURE:

A study of several English and American works from several historical periods that have in common a concern with "the fate of innocence." Among the works to be read, discussed and written about are Shakespeare's The Tempest, and Henry IV, Part One; Milton's Comus; James's Daisy Miller; Melville's Billy Budd; Fielding's Joseph Andrews; Dickens' Great Expectations; Johnson's Rasselas; Faulkner's Sound and the Fury; and poems by Blake, Wordsworth, and Yeats. This list is not restrictive; there will be variation from one section of the course to another.

AMERICAN LITERATURE AND VALUES:

A selection of books from colonial times to the present illustrating some important themes in American literature. The selection will be made from such works as the following: Franklin, Autobiography; The Journal of John Woolman; Cooper, The Last of the Mohicans or The Pioneers; Autobiography of Brook Farm; Hawthorne, The Blithedale Romance; Parkman, The Oregon Trail, or The Journals of Lewis and Clark; Mark Twain, A Yankee in King Arthur's Court; Bellamy, Looking Backward; Melville, Piazza Tales and Billy Budd; Howells, The Rise of Silas Lapham; Crane, The Red Badge of Courage; Lewis, Babbitt; Fitzgerald, Babylon Revisited and Other Stories; Steinbeck, The Grapes of Wrath; poems by E. A. Robinson; plays by O'Neill and Miller; Louis Sullivan, Autobiography of an Idea; books by contemporary Negro writers such as James Baldwin, Richard Wright, and Ralph Ellison.

INTRODUCTION TO THE DRAMA:

Readings in Greek, medieval, modern and contemporary drama including the Oresteia, Abraham and Isaac, The Second Shepherd's Play, Everyman, and selected plays of Pirandello, Ionesco, Pinter and Beckett. In considering the nature of the comic and the tragic in drama, the reading of the plays will be supplemented by a study of Aristotle's Poetics, Kierkegaard's Fear and Trembling, Bergson's "On Laughter" as well as several essays by critics of the contemporary theatre.

THE EPIC:

A selection from among such works as the following, chosen to represent several nationalities and historical times: Epic of Gilgamesh;Vergil, The Aeneid; Song of the Nibelungs; Homer, The Iliad or The Odyssey; The Cid; The Song of Roland; Beowulf; Dante, The Divine Comedy: Shakespeare, The Second Historical Tetralogy; Milton, Paradise Lost; Byron, Don Juan; Wordsworth, The Prelude; Tolstoy, War and Peace; Joyce, Ulysses; Kazantzakis, The Odyssey: a Modern Sequel.

SATIRE:

Novels, plays, poems, and nonfictional prose by such writers as Aristophanes, Juvenal, Petronius, Horace, Erasmus, Rabelais, Ben Jonson, Pope, Swift, Voltaire, Byron, Shaw, Gunther Grass, Nathaniel West, Joseph Heller, J. P. Donleavy, and Kingsley Amis.

AN INTRODUCTION TO THE READING OF POETRY

A course in the techniques of reading and writing about poetry. Students will begin with an introductory anthology (probably X. J. Kennedy's Introduction to Poetry) and move later in the semester to an intensive examination of some poetic forms such as the sonnet, the elegy, the ode, the lyric, the narrative poem, and the verse epistle. The poems to be read are chiefly English and American.

COLLEGES AND UNIVERSITIES PARTICIPATING IN THIS STUDY

Alabama, University of, University
Albany, Junior College of, New York*
Amarillo College, Texas*
Antioch College, Yellow Springs, Ohio
Augustana College, Rock Island, Illinois
Baker University, Baldwin, Kansas
Bakersfield Junior College, California*
Beckley College, West Virginia*
Bob Jones University, Greenville, South Carolina
Buffalo, State University of New York
California Concordia College, Oakland*
Cazenovia College, New York*
Central Washington State College, Ellensburg
Clark University, Worcester, Massachusetts
Clarke College, Dubuque, Iowa
Colby College, Waterville, Maine
Colby Community Junior College, Kansas*
Columbia Basin College, Pasco, Washington*
Concordia College, Moorhead, Minnesota
State College at Cortland, State University of New York
Culver-Stockton College, Canton, Missouri
Dayton, University of, Ohio
Duquesne University, Pittsburg, Pennsylvania
Edgewood College of the Sacred Heart, Madison, Wisconsin
Elmira College, New York
Emory University, Atlanta, Georgia
Framingham, State College at, Massachusetts
Grand View College, Des Moins, Iowa*
Harcum Junior College, Bryn Mawr, Pennsylvania*
Harding College, Searcy, Arkansas
Hawaii, University of, Honolulu
Jefferson Community College, Watertown, New York*
John Carroll University, Cleveland, Ohio
Juniata College, Huntingdon, Pennsylvania
Kalamazoo College, Michigan
Kansas State Teachers College, Emporia
Kansas State University, Manhattan
Kentucky, University of, Lexington
Kings College, Wilkes-Barre, Pennsylvania
Lakewood State Junior College, White Bear Lake, Minnesota*
Marquette University, Milwaukee, Wisconsin
Marylhurst College, Oregon
Maryland, University of, Baltimore
Miami-Dade Junior College, Florida*
Minnesota, University of, Duluth
Mississippi, University of, University
Monroe County Community College, Michigan*
North Carolina, University of, Chapel Hill
Northern Illinois University, DeKalb
Ohio State University, Columbus

Portland Community College, Oregon*
Purdue University, Lafayette, Indiana
Santa Clara, University of, California
South Dakota State University, Brookings
South Florida, University of, Tampa
Southern California, University of, Los Angeles
Southern Illinois University, Carbondale
Southern Illinois University, Edwardsville
Swarthmore College, Pennsylvania
Tufts University, Medford, Massachusetts
Tulane University, New Orleans, Louisiana
Tulsa, University of, Oklahoma
Wake Forest University, Winston-Salem, North Carolina
Washington State University, Pullman
Washington University, St. Louis, Missouri
Western State College of Colorado, Gunnison

*Junior Colleges